



WARREN
MAGAZINE



FAMOUS
MONSTERS
#134

\$1.25 NEWS

FAMOUS

MONSTERS

POC
OFTENLAND
MAY 1977

**YOUNG
MONSTERS
CONTEST**
DETAILS IN THIS
ISSUE!

**OUTER
LIMITS
MONSTERS!**

**KING KONG
CLASHES!**

FLY ME!



BEADY-EYED chap above is the twin brother of Dwight (Renfield) Frye: Dwight Flye. You haven't heard much about him before because he's the fly-by-night in the family. But he gave us a huzz after he looked over this issue and said, "It's the greatest thing since the invention of fly paper!" If you've read this far, sorry — YOU'RE STUCK!

SPEAKING OF
MONSTERS

CROWN



PRINTS

FABULOUS FOTOS fit for a King, that's the thing you'll long remember about this issue. Your Editor is seen standing beside the crown of the King of Skull Island, almost dwarfed by Kong's headpiece. The pose inspired him to put together a Kingsize Collection of stills that would draw

many a previous issue.

Of course, pictures alone do not an A-one issue make and that's why, in addition to the Kong coverage, you'll find Features on the Big 3—Karloff, Lugosi & Lee. Plus LON CHANEY SR.! And, to cap the climax, a beautiful PRIZE CONTEST for enterprising entrants!

*FORREST
ACERBUD*



FANG MAIL

THIS ISSUE DEDICATED TO

ROBERT SKOTAK
Editor/Publisher
Fantascene

Bob Skotak, in addition to putting out a mighty fine fanzine for filmmaker fans, is one of those fans who wants to see as much monstrous movie memorabilia as possible preserved in one central location and so has made significant contributions of stills & frame blowups to the Ackermuseum. Because of Bob's generosity, for instance, the **DUTER LIMITS** feature this issue is more visually exciting than it might have been otherwise. Thanks, Bob. —FJA

WANTED! More Readers Like



BILLY MALHOVSKY

FROM THE PHIBE & TANA SCENT STORE

You really didn't give us horror lovers much to go on to identify Mystery Photo #99 except the fact that he was "wrapped up in his work" with 3 funnymen to I hope I've made a "stab" in the right direction (the heart!).

Thinking instinctively that the 3 funnymen were none other than the Three Stooges, I remembered that you ran an article on their history, containing their movies. So thumbing thru back issues, I located the article on page 28 of FM issue #123 (March 1976). There, in the bibliography, I found a short subject entitled "We Want Our Mummy," released in 1939.

I've never been a big fan of the "Stooges" but I'll admit their humor was different & amusing. So, I thought I could bank (maybe bluff) on this film as the answer.

Then I checked with another book I have, "The Movie Treasury of Horror Movies," and discovered another Three Stooges movie involving a mummy. It was called "Mummies, Mummies, Mummies!"

Now that I have submitted these 2 films as answers, I'm asking you if perhaps these 2 films are one & the same and maybe their title was changed for some reason.

LATECDMER

Your cover for issue #131 was fantastic, just fantastic I've just lately started getting into FM and now I feel like a fool for waiting so long. I've been ordering a lot of back issues. I guess I should have started sooner but better late than never. In my opinion FM is by far the best monster appreciation mag now or ever! I agree completely with you on your review on **FUTUREWORLD**, it's one of the best sci-fi movies I've seen in what seems to be an awfully long time. I hope with all my heart you will have a few articles on the new **STAR TREK** movie I enjoyed "Creatures of the Watery Deep" and I trust part 2 will be equally good.

FRED GIBBONS
No Address

ROBBIE ROBBED, EUGENE INSPIRO

I am certainly glad you published the letter from Mr. Leeds in issue #129. Not only does it show that you are not afraid of ridicule but it has given me great insight as to a problem which has been plaguing me for a long time. I have followed your magazine for 8 years and am now in college and an adult. I have held an insatiable appetite for films & books of the fantastic. However, I began wondering recently if this interest was childish or immature and should be dropped so that I may turn my pursuits to other more intellectual pursuits. After reading Mr. Leeds' letter this train of thought was readily abandoned. When Mr. Leeds destroyed Robbie's collection of magazines he also destroyed Robbie's pride, the pride which had collected & cherished **FAMOUS MONSTERS**. But even more so, he destroyed Robbie's greatest link to imagination. I have found that, thru your magazine & films of the fantastic & science fiction, that my imagination has been developed to a greater extent than those who gave up interests in such long ago.

So for something as simple as imagination which (not to mention such things as insight to life) I have gained from my pursuit of the fantastic, I am thankful & forever indebted. Perhaps Mr. Leeds will come to realize that he is robbing his son of the ability to imagine, to dream, by shutting him off from this world. And if such were done to all of mankind, man would have no dreams, and with no dreams, man would cease to be.

EUGENE ROY HAMILTON
No Address

SATISFIED GHOSTOWER

Issue 132 is great. "Experiments Extraordinary" is good. I knew virtually nothing about **QUATERMASS** until I read this article.

"Here There Be Dragons" is an exceptional article. The photos are super, especially the one with Jim Danforth animating the dragon from the **WONDERFUL WORLD OF THE BROTHERS GRIMM**. Please print more photos of special effects men at work.

"The Gravest Show On Earth" is simply spectacular. The photo on page 55 is one of the best in this issue. It looks as if both heads are alive.

"The Great Man Is Gone" is a magnificent commemorative to a truly great person.

BOB THORPE
Mt. Holly, NJ

WANTED! More Readers Like



SEAN FERNALO

BUSTERS' AN OLDSTER BUT YOUNGSTER AT HEART

FM 132 is just what I've been waiting on. At last one magazine which has actually published some sharp photos of Kong (#12) I was really pleased with the write-up plus the photos but was actually scared that our King was going to Kong you on pages 9 & 13 but luckily he didn't. He knows a good Monster Book editor when he sees one.

Some of us who live remotely back in the rural areas such as here won't be able to view the remake of **KONG** for some time to come so if you could & would please print a whole booklet of Kong pictures, especially where he stands on the Trade Center Buildings and the snake scene.

I enjoy reading FM even more than the kids for as an old sage I guess I'm just a kid at heart.

Enjoyed the article on **Belu Lugere** and the **MAD GHOUL**. Also am a fan of Fritz Lang. He's a master that no other has equaled.

BUSTER E. HUNT
Fenwick, W.Va.

Continued on page 73

WINNING NUMBER

I just wanted to let you know what a fantastic issue #132 of FM is! From cover to cover it is a collection of the most fascinating articles & features you have ever presented in one issue before.

The **KING KONG** 1977 filmbook was a welcome souvenir of the film. (I hope you do a similar feature on **SINBAD & THE EYE OF THE TIGER** when that film is released!) The two **KONG** articles were far more interesting than the film itself, which lacked the spectacle & grandeur of the 1933 masterpiece. In my opinion the only scene in the 1977 film which matches the original is the exciting & colorful "sacrifice" scene with the writhing natives, drugged Jessica Lange & impressive crane shots. What a letdown when Kong makes his first appearance! Worthy of praise throughout, however, are the acting performances & the superb music of John Barry.

I really enjoyed the **Quatermass** article since this is my favorite sci-fi trilogy.

Loving mythology, the **Oragon** article was the high-point for me! The rare frame blowups from 7th **VOYAGE OF SINBAD** were welcome.

CARMEN MINCHELLA
E. Detroit, Mich.

JOHN LONGMUIR
Trenton, NJ

OUR COVER
He had two famous
fathers: Dr. Jekyll
& Mr. Hyde! Too,
born the Son of
Culverly, a man
would trade a hero
for that—but he's
proud to have
Casper meet us!



JAMES WARREN
Founder & Publisher

FORREST J ACKENMAN
Editor-in-Chief

DENNIS BILLOWS
Assistant Editor

W.R. MOHALEY
Managing Editor

KIM McQUAITE
Production

WALT DAUGHERTY
Special Photography

MICHAEL SCHNEIDER
Circulation Director

BASIL BOGOS
Cover

DONATO VELEZ
JACINTO SOTO
Traffic Department

SPECIAL SERVICES

Philip J. Riley, Bob Schert, Sandra Billauer, Grey Daniels, Larry & Paul Brooks, Charles Osborne

FOREIGN CORRESPONDENTS

Chris Collier, Georges L. Coane, Luis Gasco, Hajime Ishida, John Kobal, Peter Kucsko, Jürgen Meininger, Norbert Novotny, Hector R. Pessina

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FAMOUS Monsters OF FILMLAND

Incorporating MONSTER WORLD

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The \$2 Million 40-Foot Robot that appears briefly on the screen and grabs the lion's share of the Publicity away from the Men Who Really Played King Kong in the Dino Version, RICK BAKER.

ING" KONG OR "SWING" KONG

zings & zaps at the
new kong from the throng

LOVE IT. HATE IT? There seems to be no middle ground. A representative selection of readers' reactions follows. KONGroversial is the word for DINO'S KONG.

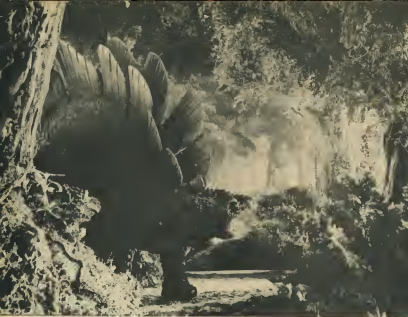
COLLEEN HAYDEN:

Well, you can stop holding your breath. The new KONG is a hit with me at any rate. It is doubtful that it will reach the classic stature of the '33 version, and no one should try to compare the two. Look at the recent version. Gone are the marvelous dinosaurs, the marvelous stop-motion techniques of W. O'Brien. The one remaining monster aside from Kong is the giant snake. Intact is the log-over-the-precipice sequence, the natives who kidnap the blond for the wedding march; the ambitious exploiters (in this case a major oil co. looking for a new "gusher" on the island) and of course the abortive fiasco campaign in New York. Leave us not forget the Twin Towers that replace the Empire State Building as Kong's Waterloo.

So what has this film to offer? First we

have a clever updating of the original story, surprisingly wry, tongue-in-cheek-dialog in place of the corn of the 30's version, added dimension (as well as new names for) the characters. As for the blond, Dwan, she is probably more vivid, more brainless than the original Ann Darrow. I'm still trying to decide whether or not Dwan would have been better off screaming her head off thru most of the film instead of spouting such "eloquent" euphemisms as "I'm Libra... what's your sign? I'll bet you're an Aries..." or "Kong, this isn't going to work, you & me..." Added to the fact is that she is a giddy, shapely "starlet." I suspect women libbers in the film industry today will be up in arms about this before long. Dwan has one thing to her credit: her growing sympathy for Kong, a sympathy everyone in the audience feels for the "big ape."

And what of King Kong? Thanks to clever mechanics—and Rick Baker's excellent artwork (let's hear it for Baker!)—we have a "beast" whose facial expressions alternate from childish delight to puzzlement



From the Original KING KONG, one of the Many Marvels missing from the New KONG: a stegosaurus, built by Marcel Delgado, animated by Willis O'Brien.

to anguish to helpless rage. His movements are easily coordinated, not stiff or mechanized. So lovable & endearing are the human qualities of Kong that we feel a helpless rage at the cruel usage he is subjected to. By the time the helicopters are blasting Kong off the towers, the theatergoers were quite willing to blast the copters. As I said before, compared to the original, M.C. Cooper can rest easily in his grave. By itself, however, the new KONG is great entertainment.

ROBERT AMATO:

I have recently read FM's King Kong Special. After doing so I went and saw the remake of the film. WILLIS O'BRIEN MUST HAVE TURNED OVER IN HIS GRAVE!!!!

Tho it was superior to some or most of the Japanese Kong films, the dialog stunk horribly!!! The original Kong film is one that should never have been done over. It was a classic for generations and always will be.

I was terribly disappointed when there was only one other animal besides Kong! Aside from these facts, the only good parts of the film were

the natives' scenes & the recreation of the twin towers.

MICHAEL BUCHANAN BUNCH:

Loyal FM readers screamed to Dino De Laurentiis "Don't rape the ape!" And he didn't. He had the ape rape Jessica Lange instead. The music (if you can find any besides beating congos & Swahili chants) was in the wrong places. There was no warning music telling you Kong was coming. Max Steiner's music score made the original great. Dino depended entirely on his mechanics who built that electronic giant. And he really included dinosaurs alright! 60 seconds of a fight with a snake. Boy! But don't get me wrong. The movie in itself was OK. Better than your average ape on the loose hit. The best parts were scenes of Kong attacking New York. But in no way does Dino's Kong match the one, the only, the amazing KING KONG of 1933.

M. FISHER:

Being a reader of FM since issue #10 I am finally compelled to sit down & write over a

very serious matter. It concerns the new KING KONG (all copies of which should be seized & burned). The film is so vile, foul & offensive it's beyond belief. There isn't anyone involved in the film that possesses even an ounce of talent. He looks worse than Konga and even more ridiculous than the Japanese Kong. At least when that premiered in 1963 it was laughable. Please, if you can wake up the nation, KNOCK THE NEW KONG, I DON'T CARE IF YOU DO KNOW THE JERK WHO PLAYED HIM—IT WAS *RIDICULOUS*.

P.S. Will there be a serious remake by Harryhausen or Danforth? Have they seen the new one, what do they think? Keep us posted.

EDITORIAL RESPONSE:

The "jerk" who played Kong was Award-winning Rick Baker, a most conscientious monster-maker whose unusual talent has contributed significantly to the visual shock of *THE EXORCIST*, the believable appearance of the Schlockthropus and the triumph of makeup of TV's Miss Jane Pittman, the courageous elderly black lady. The Editor is indeed a friend of Rick Baker—and proud of it—but does not rush to his defense simply on general principles. From what I've heard, Rick could write a book about the way he would have wanted Kong to look—and act—but they wouldn't listen to an expert. As we go to press we don't know Danforth's reaction to *DINO KONG* but Ray Harryhausen has seen it and is sick about it. He found the first hour exciting but said when he thought of *MIGHTY JOE YOUNG* ("which was a miracle") and how little was made of it compared to all the fuss about *DINO KONG*, it made him feel like he wanted to give up and become a plumber. (Don't do it, Ray! I'm sure most of us would rather do our own plumbing than have you give up animating!) Speaking for myself—Perry Ackerman—I can well understand the despair of wizards like Baker & Harryhausen (probably Danforth too—perhaps we'll have a statement from Jim by the time of our next issue) who, for the price of this fantastically promoted production, could have made a feature & several sequels which I am convinced would have been infinitely superior in plot, dialog, action, excitement, music, sense-of-wonder & what-have-you. Instead of half our readers loving the new KONG and half hating it, instead of some moviegoers feeling they got their money's worth and others feeling ripped off, the picture could have been so artistically and financially successful that DeLaurentis could have opened his own bank with the profits and the film could have picked up as many Oscars, Hugos, Trixies, Radcliffes, Nehulas, Hall of Fame & Other Awards as King Kong could scoop up in 2 hands!

P. INEZ:

I demand that Dino DeLaurentis release the original KONG to the public. Maybe that act



"Night & Day, You Are the One!" King Kong sings to his absent Doll Baby.



To judge from the expression on Kong's face, Here Come De Judgel



When Robo-Kong did his thing for the throng, FM's Editor & Photographer came along to the MGM Studios backlot for the above shots behind the scenes.

could repay in part the thousands of movie fans who loved the original and were led by DeLaurentiis & his staff (in all the publicity reports) to expect a remake of that classic with some semblance of sincerity to it and got his miserable KONG dumped on them.

FAMOUS MONSTERS, please don't give this alleged movie maker's alleged KONG any more space in your magazine.

BILL HART:

My wife & I both loved the new KING KONG.

We have seen the original, which we liked very much, but we feel the new version is far more realistic & has greater emotional content. Any further coverage you give this film will be greatly appreciated.

DOUGLAS D. SEIFERT:

Great! Rick Baker as Kong is great, the plot is good, acting above average and special effects wonderful. I am a Kongophile to the greatest extent and I say that without a doubt KING KONG by Dino DeLaurentiis is the fantasy movie event of the century.

MARK R. FRIZZELI:

The new Dino DeLaurentiis production of KING KONG is quite a disaster. I really didn't expect anything and I got less than that.

In the original 1933 version Kong was an animated model. Created by Marcel Delgado and put thru his antics by Willis O'Brien, Kong possessed a fantastic realism complimented by his inhuman quality. The sets were elaborate

layers of painting on glass, created by such artists as Mario Larrinaga & Byron L. Crahbe, thus the illusion of depth was achieved. The story is packed with such excitement as Kong's many battles with prehistoric creatures, to his final battle with the biplanes at the top of the Empire State Building in New York City. The entire production is truly a triumph of artistic creation & technical achievement in the cinema.

In the new 1976 version Kong is not an animated model but is only a human in an ape suit. Complete with thick padding & humanlike gestures he looks like a refugee from an old Three Stooges flick. The sets, along with everything else in the picture, suffer badly. Their gaudy colors, along with their empty lifeless look, give them the depthless appearance of a vacated department store window display. Unlike the original version, Kong does not win his title as "King" by battling prehistoric monsters. In the new version he fights only one creature, a giant rattlesnake. The snake, along with its oversized plastic-looking teeth & loosely stuffed body, resembles a souvenir from a department store gumball machine. The production in its entirety is highly inferior to the 1933 classic, from the first appearance of Kong to his unleashing on what seems to be somewhat of an empty New York City. The final scene of Kong fighting off the helicopters is an absolute loss due to its unsuccessful night time effect & ludicrous attempt at pathos of having Kong remain alive for moments after he falls to the street below.

Probably the film's "biggest" misconception is the so-called 45 ft. mechanical model. As it



A King without a Crown, looking down from 40 Foot Height.

turns out it is seen for brief seconds in the break-away scene in the city and judging by its overall stiff lifeless appearance & limited motion the less we see of it the better.

The often publicized \$25 million budget is hardly displayed in this production with its lack of high quality special effects, many poor sets, bleeding matte lines & thin cast. As I was watching it I was reminded of the terrible low budget Japanese monster films I've seen.

SGT. JOHN L. JACOBS:

It was better than I thought it would be but not as good as I'd hoped for. One thing I particularly did not like was the way Kong was made to walk. He didn't walk like an ape but like a man; erect is not natural for any ape. Some of Kong's facial expressions were downright pitiful.

I'd like to point out some good things about

the movie. One scene I was really pleased with was when Kong was smashing his way thru the ancient gate on the island. Also, the eyes of Kong were what a gorilla's eyes should've looked like.

GREG BOOZELL:

One of the best films I have ever seen. Altho nothing can compare to the stupendous 1933 version, I still think that there's something to be said for the Dino production. The movie used many of the same elements which made the 1933 version such a great classic. Mr. DeLaurentiis gave Kong the same type of feeling that RKO's Kong captured so many years ago. He kept Kong from becoming just a mindless monster (à la Japanese).

Overall, I feel that the work of Dino DeLaurentiis should not be scoffed at as a cheap remake but looked on as a compliment to the great 1933 masterpiece.



New Kong: RICK BAKER, who probably suffered as much for his art as any part Lon Chaney Sr. ever played. He even wore brown contact lenses for authenticity's sake but they wouldn't let him emulate a gorilla's ambulation. For all he contributed, he got mighty small recognition on the screen and the ignorant press has almost ignored his existence while praising "incredible technical triumphs" & "improvements in special effects after 44 years."



Old Kong: Carmen Nigro in an ape suit? Don't you believe it! A Chicago newspaper reporter did an article last Dec. criticizing a handful of "wimps" out in Hollywood who pass themselves off as film experts and try to make the world believe the original Kong was just a foot & a half high animated model and not, as he claims, Mr. Nigro. Well, here's one "wimp" who says Mr. Nigro better get that monkey off his back & that chimp off his shoulder.



In first foto above, fuzzy figures in right lower foreground are [white suit] FM Cameraman Wolf Dougherty & Your Fearless Editor Forry the Ackermonger.

STEVE HARM:

Really amazing. The acting and capture of Kong was super. And when Kong mutilated the helicopter atop the World Trade Towers the whole audience cheered.

DAVID BULLBEAR:

A masterpiece of special effects and the best movie all year I have seen. The 40-foot robot was flawless and Kong's final stand atop the World Trade Center was the best scene in the movie. The miniatures and Kong's rampage thru New York were perfect. KING KONG will be a classic for the next 440-years plus.

MIKE MARKOWSKI (OR MACKONSKI?):

Where was the \$24 million supposedly spent on this travesty? It certainly was not in evidence in the awful Godzillas-like background miniatures. The man in the monkey suit à la KING KONG Vs. GODZILLA was bad but after seeing the (blessedly) brief scenes of the mechanical Kong & the most laughable giant snake ever seen in ANY movie, he looked good by comparison! I hate to see a ripoff movie like this make the money it's certain to gross (due to the misleading advertising & the great interest in the original classic); it only encourages other movies of this nature, while a producer like Charles Schnee, who puts out quality movies, doesn't get the support or publicity he deserves.

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To give the picture a PG rating is a further travesty. The unnecessary swearing & semi-nude scenes add nothing.

JOHN WALSH:

I loved every minute of it.

STEVEN JAY GERSTEIN:

In the wake of rave reviews for Dino DeLaurentiis' remake of KING KONG, I think equal time should be given to an opposing viewpoint supportive of the original KONG as the greatest king of all.

The original KONG was, and still is, a film classic. The characters were believable because they were based upon real people, including producer Merian C. Cooper & screenwriter Ruth Rose. Kong himself was built to the exact proportions of a real gorilla, enlarged to a height of 18 feet, a size which made for an effective dramatic relationship with the principal players. As animated by the late Willis O'Brien, Kong was a real gorilla, in thought & motion. O'Brien made Kong believable, giving him just enough human characteristics to signify the beginning of the "ape to man" evolutionary chain.

My rating for Dino's Kong, however, is below that of the worst Grade "Z" thriller of the 30s & 40s. The principal players overact & underact. The leading lady, in what has to be one of the most frightening experiences imaginable,

alternates between foul-mouthing Kong and acting as if he were her psychiatrist. As for Kong, an unbelievable 40-ft. tall, neither his proportions nor his physical movements even closely approximate those of a real gorilla. He walks upright like a man and roars without provocation. In his role as king of a lost island & a fearsome creature capable of mass destruction, Dino's Kong in all his heastly rage manages to kill one (1) giant snake, smash a giant gate, tear apart one iron cage & some flimsy spectator stands, wreck one army helicopter & kill approximately 10 people. Hardly an outstanding performance.

The original Kong was ruler of a truly prehistoric & savage jungle. Robert Armstrong & crew, besides tackling Kong, confronted a stegosaurus (which they killed), a hrontosaurus (which killed some of them) & a giant lizard, all of which resulted in the death of 12 crewmen. Kong did hattle with a Tyrannosaurus Rex, a giant snake & a pteranodon, before smashing thru the giant gate and demolishing the native village, along with several natives. In New York City, Kong wrecked a theater, a hotel marquee, an elevated streetcar & its surrounding structure and an army hiplane, while killing several innocent bystanders.

There are several other examples, not the least of which is the meticulous care & planning which went into making the original KONG a memorable film, and the lack of which has made Dino's KONG a \$24,000,000 homh. Admittedly, Dino's KONG has a few spectacular effects hut it has none of the substance nor innovative technical wizardry of the original KONG.

In viewing each film on its own merits, the original KONG comes off as a 100-minute high-paced adventure film, sweeping the viewer along & capturing the imagination. It is a believable fantasy because it is done realistically. And it is complemented by the equally classic film score by the late Max Steiner. Dino's KONG, however, waits too long to inform the viewer of its main theme, then strays in every direction in order to give the principal players some of the worst dialog possible, which makes the film all the more unbelievable. It is 130 minutes of one of the most boring, unsatisfying films ever released. Long after Dino's KONG has been forgotten, much as a bad case of indigestion, the original KONG will still be remembered as one of the great film classics of all time.

The ads for Dino's KONG were right in one respect, because there is still only one KING KONG... he's 44 years old & going strong! Long live the King!

TERRY GRAY:

Re: KONG 76. It works, albeit with some detractions. We can remember that DRACULA (1931) too suffered from lack of continuity when Freund's visuals gave way to the stilted London sequences. In KONG 76 the special effects worked. The musical score, tho not a classic, was professional & enjoyable. The humor was perhaps no corner than some of the original dialog. Grodin



Roar, roar, roar your bot, gently down the stream! This is Robo-Kong, the Mechanical Giant used chiefly for publicity in the '77 version.



40 feet in the Air, members of the DINO KONG crew work on aerial platform for dizzying scenes.

CAME THE DWAN



If there were anything to polimistry, Dwan should be in a good position to see that Kong's lifeline ends abruptly.

was perfect. Not by any means a great acting job but it was obvious that he enjoyed doing the picture. His enthusiasm showed. Bridges' timing was off the whole picture. He perhaps didn't give a hoot about the picture; it seemed that way. The editing was smooth. The audience I saw it with enjoyed the picture. The criticism was tasteful, the ending perhaps gratuitously violent. Too much so for my 5-year-old, anyway; ditto for the PG language, tho maybe I'm overreacting. In many ways, I dare to say, KONG 76 surpasses the original. Waiting for the flak.

DAVID QUALLS:

Not since the hideous double feature VAMPIRE LOVERS & WEREWOLVES ON WHEELS have I been so nauseated & bored (at the same time). Apart from one brief scene, I saw no 45-foot robot. Just another guy in an ape suit. It did have a very expressive face, much better than the silly creature in KING KONG ESCAPES, but it was still no excuse. HOW could ANYONE make such a trashy remake of that wonderful movie? The original is such a beautiful picture but the remake is an absurd farce. And the bloody ending was dwelt on long enough to disgust anyone. And oh how I missed Max Steiner's brilliant music! I guess I missed that even more than Fay Wray. That & decent language, Willis O'Brien & the brontosaurus. And excitement. In the new version there was no suspense or excitement. Just boredom.

JIM FULLERTON:

I was very disappointed.

T.W. MEADE:

I certainly am glad Mr. DeLaurentiis did not listen to all of those who said a remake would be a disaster. In my opinion the new KING KONG was fantastic. The special effects were superb. There was nothing phony or embarrassingly obvious about them. I think the scene

where Kong allows Dwan to shower under the waterfall and then dries her with his breath is destined to become a classic. It was very amusing & very touching. I did not care for the bloodiness of the ending until I heard Mr. DeLaurentiis on the *Tomorrow Show* December 20th describe Kong's death as an execution. Saying there was a message in it, of what man is doing to all the beautiful animals of the world. Let us just hope that all of the right people get the message.

BOB STATZER:

The best science fiction film since KING KONG (1933). The original KONG is the best fantasy film around with the new film coming in second. The facial expressions of Kong & his actions in this new film are really touching. The audience in the theater went wild when Kong crushed the helicopters; everyone stood up & cheered & applauded. You could feel the audience's emotions thruout the film, especially at the end; you could feel the sympathy the audience had for Kong.

EUGENE GREENBECK (OR GROERBECK?):

Superior to the original. Kong much more human. Not just a monster. After knocking the men off the log, Kong searched for Jeff Bridges. Washing Dwan off after his doll got dirty, then blow-drying her! Heading for the buildings that resembled home; jumping to the next tower when the men with the flame-throwers burnt him, then throwing things at them to kill them. It goes on & on. The character that Fay Wray portrayed in '33 screamed too much. The exclusion of transporting the King to New York in the RKO original was a big mistake. Paramount knew what could be done with this and they did a great job. King Kong himself came across almost 100% real-looking with his varied facial expressions. The relation in size to Kong & his surroundings was much better than the 1933 classic.

I fully expected the audience to laugh and ridicule the movie. This was not the case, not a snicker did I hear. Everyone took this movie seriously and walked out glassy-eyed & bumed out after Kong's death. Getting this kind of reaction nowadays out of a movie is stupendous in itself. KING KONG 1977 thoroughly satisfied me as it did many people.

DR. QUACKENBUSH:

I would appreciate it if you would pass on my condolences to Ms. Darlyne O'Brien... for this terrible travesty.

DOC LIVINGSTON:

There will never be another FRANKENSTEIN like the Karloff version.

There will never be another DRACULA like the original Lugosi Dracula.

And there will never be another KONG like the fantastic O'Brien creation.



After the Spring, The FALL of KONG. (Paramount 1976.)

But that doesn't mean we can't enjoy the sequels & remakes of these films! Especially the new DINO KONG. It's not the original but, to me at least, it is a classic in its own right!

ROB SKIR:

I have just seen Dino DeLaurentiis' KING KONG. I have no doubt that it will be 1976-77's greatest hit. It was FANTASTIC!!!! How did you feel about it?

FJA RESPONDS

OK, here we go into the wild grue yonder.

Half of my readers will be aghast.

The other will applaud wildly.

Arthur Knight, in his major review, began by saying "Ray Bradbury may never speak to me again hut—" and went on to laud the new KING KONG to the 7th heaven.

I can't say that, after expressing myself as I am about to, Dino DeLaurentiis may never speak to me again, because so far he has not spoken to me the firsttime.

Nor listened to me.

He probably won't hear me now, above the clink of the coins that have filled his coffers. What's a cough of horedom when your hallpoint pen runs dry just filling in

all the zeroes after \$1 when you're recording your profits?

Briefly, I hated the new KING KONG.

Loathed it.

Detested it.

Was hored by it & embarrassed by it.

Never want to see it again.

Hope 50 years from now it is a Lost Film that stays lost.

Paid nothing to see it and, considering what I can earn in a couple of hours, felt I should have been paid for my wasted time.

One line in the picture is its perfect epitaph, as far as I'm concerned: "This isn't a farce, it's a tragedy."

In the original we were left with one of the great quotable quotes of all time: "T'was beauty killed the beast." In DINO KONG what are we left with? Three immortal words: "Jack! Jack! Jack!" Which again sums up to me what the picture is all about: jack . . . bread . . . dough . . . lettuce . . . mazoola . . . ironmen . . . greenhacks . . . spondulecs . . . lire . . . MONEY! I've nothing against a product making a profit—that's the Name of the Game—but I was absolutely sickened by the preposterous promotional claims & the ignorance or outright disregard for the facts foisted on the gullible public by the press.

END

TWIN TITANS OF TERROR

children of fright (karloff & lugosi)
—what music they make!

by John Beifuss Jr.



Karloff stands helplessly by while madman Lugosi prepares to subject Samuel S. Hinds to Poesque torture.



In the days (1945) when they still had live prologs in conjunction with major first-run movies, Eric Jason made Clayce Bump jump on stage when he appeared as "The Body Snatcher."

MAGIC. Between 1934 & 1945, Boris Karloff & Bela Lugosi made 7 films together. Some are undeniably classics. Yet no matter what the quality, each film has the asset of the Karloff/Lugosi magic—a magic which to this day continues to entertain & enthrall audiences. Any examination of these pictures must of necessity not only evaluate the relative quality of the productions but also illustrate the instability of Hollywood's ever-changing "star system."

Karloff was a very thoughtful actor; Lugosi's histrionics speak for themselves (and in a heavy Hungarian accent at that). They were both masters of their craft yet rarely were/are they considered actors of equal weight.

Karloff remained loved & respected by critics & fans alike thruout his long life; his death made front-page headlines. Lugosi, on the other hand, thru poor judgment in accepting film offers, involuntary & medicinally-induced drug addiction and unfair type-casting by the major studios, found himself in bad straits—virtually unremembered and looked upon as a "hack" actor. Only in recent times has Lugosi been re-evaluated by critics looking at things from a different viewpoint than their predecessors.

For only one film was Lugosi at the top of the Hollywood totem; DRACULA. This was his first major movie—it made him a star—but from then on HIS CAREER WAS ON THE DECLINE. That's right—only one major film behind him and his career was already slipping; and once FRANKEN-

STEIN came along, Lugosi would remain forever subordinate to Karloff. This becomes especially apparent when one compares the films Karloff & Lugosi made following their successes in FRANKENSTEIN & DRACULA.

Immediately after FRANKENSTEIN, Karloff appeared in a few cheapies such as NIGHT WORLD (Universal) and ALIAS THE DOCTOR (First National) but once the profits started rolling in and Universal realized Boris' potential they quickly put him in important & well-made films: he made the authentic classic THE MUMMY; he starred in the fearsome role of the mute brooding butler in THE OLD DARK HOUSE; he was horrified by MGM (the Studio of Studios) for MASK OF FU MAN-CHU.

a different cup of tana

Lugosi was a different matter. He starred in Universal's excellent Grand Guignol thriller MURDERS IN THE RUE MORGUE (1932) but this movie was almost made as a "consolation prize" since Bela and director Robert Florey had failed to make the grade in FRANKENSTEIN. His next films were definite comedowns in status: DEATH KISS (with his old partners in vampirism, Edward Van Sloan & David Manners), a cheapie from an outfit known as World Wide Productions; ISLAND OF LOST SOULS, an excellent film but Lugosi was reduced to the hit-part of a fuzzy-faced manimal; WHITE ZOMBIE, again an excel-



BK as Grey takes it easy after a hard night's work in the Val Lewton/Robert Wise classic, **THE BODY SNATCHER**.

teresting. His camera swirls down stairways, hovers over chessboards, highlights statuettes & stairwells. Ulmer also directed **BLUEBEARD** (1944) but later his talents were wasted on such forgettable films as **DAUGHTER OF DR. JEKYLL** (1957) and **BEYOND THE TIME BARRIER** (1960).

Kudos should also go to Art Director Charles (BRIDE OF FRANKENSTEIN) Hall. Fort Marmaros is a well-lit, futuristic, architecturally-intriguing edifice—a striking contrast to the usual coh-wehhed, rat-infested horror movie house.

Universal took great care in making Karloff & Lugosi's roles as nearly equal as possible despite the fact that Karloff was definitely the #1 Horror Star. The film features performances that number among their best: Karloff's Poelzig is secretive, calculating, totally evil; Lugosi's Verdegast is more high-strung & sympathetic but he still exudes an air of menace. Verdegast suffers from feline-phobia, which allowed Universal to justify their use of the Poe title.

For a Filmbook on **THE BLACK CAT**, see feature immediately following.

THE GIFT OF GAB (Universal 1934):

Bela & Boris make guest appearances as themselves in this film, which was little more than a showcase for Universal contract players such as Gloria (**THE INVISIBLE MAN**) Stuart and the Three Stooges.

Their next film is not as aesthetically satisfying as **THE BLACK CAT** but still remains exciting: **THE RAVEN**, also purportedly based on Poe.

quoth the ravenous

THE RAVEN (Universal 1935):

Dr. Richard Vollin (BELA LUGOSI), a plastic surgeon with a Poe fixation, is in love with Jean Thatcher (Irene Ware), whose conscious life he once restored thru an operation. Judge Thatcher (horror veteran Samuel S. Hinds) refuses to let Vollin marry his daughter Jean but allows her to marry handsome Jerry Holden (Lester Matthews). Edmond Bateman (BORIS KARLOFF), an escaped criminal, comes to Vollin for a new face; the insane surgeon gives him one all right—a face of distorted & hideous proportions. Vollin then forces the now horrifying Bateman to assist him in his odious plans. Vollin invites the Judge, Jean & Jerry to his mansion and they soon find themselves in a variety of torture devices taken from Edgar Allan Poe stories (the Judge is strapped under a razor-sharp pendulum like that described in Poe's "The Pit & the Pendulum"). Bateman (not such a bad chap after all) rebels and Vollin shoots him. With His Dying Breath, Bateman shuts off the machines threatening Jean/Jerry/the Judge and pushes Vollin between 2 moving walls which crush him.

Universal justified use of Poe's title this time by including in Lugosi's Poe-enshrined mansion a stuffed raven to which Bela soliloquizes, and by having Jacqueline Wells perform a modern

lent film but made by a cheap independent company. At this time he also started appearing in serials, considered the dogs of filmdom despite the fact that they were often more imaginative than the feature they preceded.

True, Bela still had an occasional important role in an important film—**THE BLACK CAT**, **SON OF FRANKENSTEIN**, MGM's glossy **MARK OF THE VAMPIRE**—but these were the exception rather than the rule.

In 1934, Boris Karloff & Bela Lugosi made their first film together: **THE BLACK CAT**, purportedly based on Poe. Universal exploited this teaming for everything it was worth. Over the years Boris & Bela would continue making movies with one another but with a difference: Karloff's roles would increase in size & importance, Lugosi's would dwindle to more menial, more meaningless parts.

the ebon feline

THE BLACK CAT (Universal 1934). Logic has no place in **THE BLACK CAT** but who cares! The film is a classic in all departments: excellently acted, artistically directed, originally designed, pleasingly paced, etc. etc. etc.

Edgar G. Ulmer's direction is particularly in-



• & MR HYDE wasn't the only horror story Robert Louis Stevenson wrote - note his byline on the poster above



Stanley Ridges, who ably performed the Jekyll/Hyde role in **BLACK FRIDAY**, here is shown some portraits by Boris Karloff of himself as Mord the Merciless in **TOWER OF LONDON**.

dance interpretation of the famous Edgar Allan Poem.

While inferior to **THE BLACK CAT**, this movie is still a well-made quality film. Louis Friedlander's (he later changed his name to Lew Landers) direction is simple but colorful. The film is great fun; it is a joy to watch Bela reveling in one of his most deranged roles.

This is the only one of the Lugosi/Karloff co-starrurs which Bela truly dominates. Karloff is excellent in his sympathetic role and his Jack Pierce makeup job is absolutely horrendous but Lugosi steals the show. Dr. Richard Vollin is totally mad, a complete loon; and Lugosi's overplaying of the role makes him loonier still.

THE RAVEN features one striking scene in particular: Karloff awakens alone in the operating room after his operation. Lugosi, from another room, opens a long curtain to reveal 6 full-length mirrors—all of which eerily reflect in Karloff's eyes his now hideous visage. His old face was far from beautiful but it was infinitely preferable to the almost unbearable sight he now sees. Enraged, Boris whips out his six-shooter and, firing 6 times, shatters each of the 6 mirrors; then Lugosi enters the room. Karloff attempts to shoot him, only to hear the "click" of an empty gun. The coldly calculating Bela knew

Boris would waste his bullets on the mirrors, leaving him defenseless!

now you see it

THE INVISIBLE RAY (Universal 1936):

Dr. Janos Rukh (BORIS KARLOFF) calls a group of scientists to his Carpathian laboratory-observatory. There he demonstrates an invention of his which enables the viewer to look back in time; with this machine he proves that millenniums ago a meteor containing the rare & powerful element Radium X landed in Africa. Before you can say "Sir Henry Morton Stanley," Rukh & Co. are in deepest, darkest Africa (or at least a Universal studio recreation thereof). Rukh goes off on his own and finds the meteor. He harnesses the Radium X into a ray which can cure blindness and blast boulders (and maybe even cure blind boulders). He discovers to his dismay, however, that the Radium X has "poisoned" him: he glows in the dark and his slightest touch is fatal! He keeps this secret from all but Dr. Felix Benet (BELA LUGOSI), who develops an antidote to Rukh's radiation poisoning. The radiation is also affecting Rukh's brain, driving him slowly insane. He leads people to believe he

has been killed; this allows him to concoct a plan of revenge against his expeditionary colleagues, whom his crazed mind believes have stolen his invention. This also allows his faithful wife Diane (Frances Drake) to marry Ronald (Frank Lawton), whom she loves. He attempts to kill the group off one by one but before he can consummate his revenge his wise old mother dashes the antidote from his hands. Radiation consumes him and he dies in a flash of flaming phosphorescence.

THE INVISIBLE RAY is unique among the Universal horror classics; unique because it is the only true science fiction film of the bunch, unique because it predated the sci-fi boom of the 50s.

Karloff is definitely the star of this film but Lugosi's role should not be ignored.

Karloff in curls, bushy eyebrows, and mustache is perfect in the role of Janos Rukh, a role which requires a lot of anguish, anger & a bit of overplaying. Karloff was helped in his role by John P. Fulton. Universal Special Effects wizard. Fulton superimposed a steady, pulsing glow over Karloff to make him appear radioactive; he later used this same technique for MAN-MADE MONSTER (1941) & THE SCARLET CLAW (1944).

THE INVISIBLE RAY has several memorable scenes but foremost among these is the stunning opening in the observatory. Karloff's narration over a screen filled with images of meteors & nebulae is indeed "the stuff that dreams are made of." Or nightmares.

Starting with & including this film, Karloff & Lugosi would never again be equal partners; from this point on, Karloff would dominate.

introducing ygor

SON OF FRANKENSTEIN (Universal 1939):

Wolf von Frankenstein (Basil Rathbone)—son of the original Dr. Frankenstein—along with his wife Elsa (Josephine Hutchinson) and son Peter (Donnie Dunagan) arrive to claim the ancestral Frankenstein castle—obviously to the great displeasure of the townspeople. The next day Wolf, exploring the ruined laboratory (ruined when the Monster pulled the explosive switch in BRIDE OF FRANKENSTEIN) is almost killed by one Ygor (BELA LUGOSI), a demented blacksmith with a deformed & broken neck—the result of a bungled hanging. Ygor shows an astonished Wolf the comatose body of the Frankenstein Monster (BORIS KARLOFF), supine in a secret passageway. Wolf, under the spell of Dat Ole Monster Magic, lets his scientific curiosity get the better of him and attempts to bring the creature back to life. Wolf, thinking he has failed, later learns the truth: the Monster is alive and a crazed Ygor is using him to murder the members of the jury that originally sentenced the blacksmith to death on the gallows. A suspicious Inspector Krogh (Lionel Atwill) comes to call; Krogh has one wooden arm, the result of a childhood encounter with the Monster. Ygor, fearing Wolf will



Karloff in THE RAVEN. makeup by Jack Pierce.



Karloff being made up once again by the master hand of Jack Pierce, the man who turned him into Frankenstein, Im-ha-tep, the mute menace of THE OLD DARK HOUSE, et al.



A syringe to make one cringe is contemplated by a suave Boris in **BLACK FRIDAY** (Universal 1940).



Seeing is Believing—Karloff shows Lugosi Amazing Sight in Super Telescope in **THE INVISIBLE RAY** (Universal 1936).

harm the Monster, attacks him with a pick but Wolf shoots & kills him. The Monster is both saddened & angered at finding his only friend dead; he retaliates by kidnaping Peter. Wolf & Krogh go in pursuit of the Monster, finally confronting him in the laboratory. The Monster places Peter on the ground and the fighting begins; once again, Krogh's right arm is ripped off his shoulder. Wolf grabs a chain dangling from the ceiling and swings into the patchwork patsy, kicking him into a boiling sulphur pit which consumes him in a barrage of bubbles & brimstone.

SON OF FRANKENSTEIN ranks as a great film, which can be enjoyed by horror buff & non-horror buff alike. This film heralded the arrival of Universal's Second Age of Horror and, accordingly, is an expensive, lavish, carefully-made film. Frank Skinner added an excellent musical score, Rowland V. (TOWER OF LONDON) Lee briskly directed and, of course, Jack Pierce did the magnificent makeup jobs.

An interesting aspect of this film is Jack Otterson's sets. These are mood sets: totally unrealistic, totally bizarre, totally right for the movie. They were designed to perform the same function as those in the expressionistic German films of the 20s such as **THE CABINET OF DR. CALIGARI**.

Lugosi was provided with one of his 3 or 4 greatest roles in the character of Ygor, the bearded, broken-necked blacksmith. Ygor is crude, vulgar, illiterate—the complete antithesis of Lugosi's other great characterization, Dracula.

Rathbone is at his polished best as the nervy Wolf von Frankenstein and Atwill is at his Atwilliest as Inspector Krogh but in the end the film belongs to the Monster: Boris Karloff. Actually, Lugosi's Ygor is a more original and, for that reason, seemingly better played character but the power Karloff brings to the role of the Monster ("the best friend I ever had," he often said) cannot be denied. This would be the third & last time Karloff would wear the Pierce-applied electrodes & the 18-pound boots; he could see that, inevitably, the series was going downhill.

SON OF FRANKENSTEIN is a wholly professional film—in my opinion, one of the 4 best Frankenstein films ever made (the other three being **FRANKENSTEIN**, **BRIDE OF FRANKENSTEIN** and **FRANKENSTEIN: THE TRUE STORY**). For a complete filmbook on **SON OF FRANKENSTEIN**, see FM #52.

Bela & Boris' next film was a distinct comedown in quality from their previous excursions into the eerie: **BLACK FRIDAY** (Universal 1940).

jekyll-hyde plot

Dr. Ernest Sovac (BORIS KARLOFF), his daughter Jean (Anne Gwynne) & Prof. Geo. Kingsley (Stanley Ridges) are out driving when Red Cannon, a gangster being pursued by men he double-crossed, plows into the Professor's car. Dr. Sovac determines that Prof. Kingsley



Lugosi can hardly believe his eyes at the astronomical wonder revealed in *THE INVISIBLE RAY*. Next to him sits Frances Drake, who the year before had been wooed by Peter Lorre (and coressed by Colin Clive) in *MAD LOVE*.

can only be saved if part of Cannon's brain is transplanted into the Professor's skull, thereby killing the gangster. Thru Kingsley, Sovac hopes to discover the location of the dead Red Cannon's \$500,000 loot, for this money would enable him to carry on with his scientific research. Upon recovering, Kingsley finds himself confused & tired, the Red Cannon half struggling to get thru. He reverts to Cannon (also played by Stanley Ridges) and begins killing off members of the gang that caused his crash. After a series of barrowing events, Cannon/Kingsley recovers the loot and kills Eric Marney (BELA LUGOSI), the leader of the gangsters. He changes back to the gentle professor, seemingly for good, but a police siren again causes the transformation. He tries to kill Jean and get back the money from Sovac but Sovac shoots him. Sovac is found guilty of murder and sent to the electric chair.

This is typical 40s foolishness, a film which would have faded into obscurity if not for the appearances of Bela & Boris. Like most low-budget horror flicks of this period, action & overtiness are stressed over the care & subtlety which characterize such 30s classics as *THE BLACK CAT* and *THE MUMMY*. True, the 40s were not totally devoid of imaginative horror thrillers: there were *THE WOLFMAN*, the Val Lewton



Beginning to glow phosphorescent, Karloff fixes Lugosi with a stare and a moment later kills him with his touch of death.

films and a few others. However, staple scare fare of the 40s consisted of quickly ground out, serial-paced programmers made for juvenile audiences. By the time many adults considered the genre beneath them, a feeling which unfortunately persists to this day, despite the fact that many of today's gore-soaked, sex-smattered flicks are certainly not suitable for children.

Back to **BLACK FRIDAY**: Karloff, of course, is the perfect mad scientist. His role as Dr. Ernest Sotvac is much greater than Marnay but Bela's role is perhaps more interesting because it is somewhat different from his usual scientist/vampire / madman.

The real star of the film, however, is Stanley Ridges in the Jekyll/Hyde role of Kingsley/Cannon. One can only speculate as to why Universal did not cast Karloff or Lugosi in this lead role; certainly the film would be more interesting had they done so, tho Ridges is quite adequate in the part of the schizophrenic man.

final curtain together

THE BODY SNATCHER (RKO 1945);

Edinburgh 1832. Dr. MacFarlane (played by the late great Henry Daniell, an actor who never achieved the stardom he deserved) hires a body snatcher, Gray (BORIS KARLOFF), to bring him subjects for dissection. Donald Fettes (Russell Wade), a student, discovers this but keeps mum in the name of science. MacFarlane finds that Gray murdered a girl in order to provide him with a subject. Fettes advises the doctor to get rid of Gray but Gray virtually has MacFarlane in his power; if MacFarlane goes to the police, they'll discover how he's been paying Gray to rob graves. Joseph (BELA LUGOSI), MacFarlane's servant, learns of the murder and attempts to blackmail Gray; Gray kills him. MacFarlane determines to be rid of Gray forever and kills him. Later, MacFarlane is driving a coach, nerves on edge, with the freshly-exhumed corpse of a woman in the back seat. Seeing the woman's face, the distraught doctor thinks it is Gray's. He yells, the horse bolts, they crash off a cliff.

Producer Val Lewton was a Russian-born film genius. The low-budget movies he produced for RKO were subtle, shadowy, highly literate horror films which rank among the best of all time; THE BODY SNATCHER is no exception. Even crit-

ics who blast THE BLACK CAT and rant over THE RAVEN feel compelled to capitulate before the celluloid charisma of THE BODY SNATCHER.

Robert (CURSE OF THE CAT PEOPLE, THE DAY THE EARTH STOOD STILL, THE HAUNTING, THE ANDROMEDA STRAIN—yes, even THE SOUND OF MUSIC) Wise directed this movie, which was based on the Robert Louis Stevenson story of the same name. Wise belongs to that elitist group of directors who infuse their very personality into their work—a group including James Whale, Alfred Hitchcock, Jacques Tourneur, Robert Altman and a few others.

In no other film is Karloff's dominance over Lugosi so evident. Their scene together is recognized as one of the best ever, yet Lugosi's role is so minute when compared to Karloff's that the confrontation is almost embarrassing.

As Gray, Karloff gives one of his all-time great performances. Gray the resurrectionist is a man of pure, unmitigated evil—one of the few roles in which Karloff does not even attempt to elicit sympathy. Karloff went on to make 2 more films for Lewton: ISLE OF THE DEAD and BEDLAM.

THE BODY SNATCHER was an exceptional film to end an exceptional partnership.

Karloff & Lugosi continued to make films but not together. Karloff's career continued soaring until his still-too-soon death in 1969 at the age of 81. Lugosi was hospitalized because of his involuntary drug addiction in 1955; he recovered and staged a brief comeback in 1956 and then he died.

A much-maligned Hungarian & a saintly British gentleman: a seemingly odd alliance to achieve such electric & enduring results.

Considerable coverage on films highlighted in this feature may be found in the following back issues of FAMOUS MONSTERS:

- BRIDE OF FRANKENSTEIN (21)
- DRACULA (22, 23)
- FRANKENSTEIN (56, 57, 58)
- ISLAND OF LOST SOULS (81, 82)
- MURDERS IN THE RUE MORGUE (64)
- THE OLD DARK HOUSE (66)
- THE RAVEN (83, 84)
- SON OF FRANKENSTEIN (52)
- WHITE ZOMBIE (60)

FRIGHT FILMS REGULAR & SUPER

FRANKENSTEIN MEETS THE WOLFMAN



High in the Carolinian Mountains, a mad scientist seeks to revive the Frankenstein Monster. And he succeeds, in time for the living corpse to do battle with a savage werewolf. Lightning, lungs, and action galore. Field included in the monster is one of horror film's best. **Starring:** Lugosi as Frankenstein, and Channing as Wolfman. #2237/95 95 SUPER ONLY

DOOM OF DRACULA



Bela Lugosi portrays a vampire master who haunts the remains of Count Dracula. He brings the vampire back to life, and sends him on an all-out diabolical mission. **Starring:** Lugosi portrays the mad man's master, as Dracula faces in that John Carrington play. **Dracula: Doom of Dracula** #2240/95 95

THE INVISIBLE MAN



This is it! The original motion picture featuring the classic character. The effect is achieved the great Claude Rains in the industry. **Starring:** special effects by John P. Fulton, which show man with secrets. **Invisible Man** #2237/95 95

HOUSE OF FRANKENSTEIN



Follow us today to "House of Frankenstein." Lugosi starts an excellent diagnosis as Count Dracula, who possesses the world over in search of the Frankenstein monster. **Starring:** Lugosi as Dracula, and Channing as Frankenstein. **House of Frankenstein** #2241/95 95 SUPER ONLY

THE "ORIGINAL" MUMMY



One of Lugosi's most memorable performances, one of the great horror films. **Starring:** Lugosi as the great horror film. **The Original Mummy** #2242/95 95

THE MUMMY'S GHOST



Here is an exciting sequel to "The Mummy." **Starring:** Lugosi as the great horror film. **The Mummy's Ghost** #2243/95 95

FRANKENSTEIN'S NEW BRAIN



The famous Frankenstein monster is revived and who is the best living brain. **Starring:** Lugosi as Frankenstein, and Channing as the monster. **Frankenstein's New Brain** #2244/95 95

I WAS A TEENAGE WEREWOLF



One of the most popular monster movies in history. A young man visits a psychiatrist for a problem he cannot keep up. **Starring:** Lugosi as the doctor, and Channing as the boy. **I Was a Teenage Werewolf** #2245/95 95

THE TRIAL OF FRANKENSTEIN



The famous Frankenstein monster is revived in an amazing fashion via a team of brilliant men. **Starring:** Lugosi as Frankenstein, and Channing as the monster. **The Trial of Frankenstein** #2246/95 95

RETURN OF DRACULA



Dracula is back, in the form of a man. **Starring:** Lugosi as Dracula, and Channing as the monster. **Return of Dracula** #2247/95 95

MAN-MADE MONSTER



A team-up of two great horror actors. **Starring:** Lugosi as the monster, and Channing as the doctor. **Man-Made Monster** #2248/95 95

THE HUNCHBACK OF NOTRE DAME

A classic of filmmaking. The famous story of Notre Dame's hunchback. **Starring:** Lugosi as the hunchback, and Channing as the doctor. **The Hunchback of Notre Dame** #2249/95 95

TASTE THE BLOOD OF DRACULA

Many fans of horror films remember **Starring:** Lugosi as Dracula, and Channing as the monster. **Taste the Blood of Dracula** #2250/95 95

STRAIT-JACKET

Joan Crawford, star of "Strait-Jacket," stars in "Strait-Jacket." **Starring:** Crawford as the monster, and Channing as the doctor. **Strait-Jacket** #2251/95 95

THE BEAST WITH FIVE FINGERS

Peter Lorre stars in this second film of a monster planet. **Starring:** Lorre as the monster, and Channing as the doctor. **The Beast with Five Fingers** #2252/95 95

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

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Lugosi & Karloff
clash again in the shadow of

THE BLACK CAT

Chapter 1 THE MYSTERIOUS STRANGER

Their passport showed them to be Mr. and Mrs. Allison of New York City, USA. It also described Peter Allison as being 5'11" tall, light-brown hair, gray eyes, author by occupation, born 1908.

There was likewise a brief description of Joan Allison but neither the description nor her accompanying photo did justice to her winsome beauty.

Peter Allison: David Manners. Joan: Jacqueline Wells.

We first meet the Allisons as Dr. Verdegast first met them—in a reserved compartment on the train from Budapest to the northeastern district of Hungary. Already they had toured many thousands of miles since leaving New York. Already they had seen much that was novel and thrilling, and now they were bent on spending a few days amidst the glorious scenery of the Czechoslovakian frontier.

The train had just left Budapest when a conductor pulled open the door of the All-

isons' compartment. He looked harassed and dismayed, and being aware of their nationality, he spoke to them in English.

"Excuse me, sir—excuse me, madam—but a grave mistake has occurred. I know that you have booked this compartment for your two selves but through some misunderstanding a seat in it has been disposed of to a gentleman traveling alone. It is most regrettable—"

"Excuse me, sir—excuse me, madam." At that moment a tall man appeared in the doorway behind the conductor. He was lean and gaunt, with a strange, pallid face that might have seemed expressionless but for the eyes, which were dark and singularly piercing. There was something about him that struck the Allisons as being uncanny, though neither of them could have explained why. Nor did his manner actually bear out that expression, for when he spoke his tone was extremely courteous.



BELA & BORIS HEAD FOR BLACK CAT- ASTRO- PHE

Vitus Verdegast • BELA LUGOSI

"Do please forgive this intrusion," he said in almost faultless English. "I am afraid the conductor is making a great deal too much of this affair and there is no need for you to put yourselves out. I can make myself quite comfortable in the corridor."

Alison glanced at his young wife. He would have preferred to be alone with her but it would have been the height of selfishness to let the stranger accommodate himself in the passageway while there was a perfectly good seat unoccupied.

"If there were only another vacant place," the conductor was saying, "but the train is full—"

"Don't worry," Peter Alison interrupted, "we are only going as far as Vizhegrad and the gentleman is quite welcome to share this compartment if he wishes."

"That is very kind of you," the stranger said. "If you really do not mind—no? Thank you thank you."

He came into the compartment and



A sinister sidekick from BORIS.



A worried reaction from BELA.

sat down opposite the Alisons. The conductor retired and closed the door and the train rumbled onward through the deep blackness of the Hungarian countryside. The noise of the train's wheels filled the compartment, drowning out the sound of the driving rain that slashed against the windows. It was a foul, wild night.

Half an hour passed and no word was spoken. Peter Alison found himself stealing frequent glances at the stranger. In some odd way the man drew his attention—perhaps because he was so unusual a type and because he, Alison, as a novelist, was a student of human nature.

He wondered what the man did for a living. Maybe a scientist, or a scholar—a professor at some university, perhaps. Queer sort of fellow. His face was like a mask, except for those dark, living eyes. There was a certain look stamped upon his features, as if indelibly, and all at once the young American realized that the look might have come from some intense, prolonged suffering. It was hard to say. In repose, the face was so still and immobile—except for those eyes.

One other thing Alison noticed. The stranger kept studying Joan.

It was a heavy suitcase on the luggage rack above Joan's head that finally caused the silence to be broken. It had not been placed on the rack too securely and the motion of the train gradually dislodged it until it was on the verge of falling on the girl Alison and the stranger happened to see it toppling and with one accord jumped up to thrust it back onto the rack.

The suddenness with which they spring to their feet startled Joan and her husband looked down at her apologetically.

"The suitcase almost dropped on you, dear," he explained. "I'm sorry if we frightened you."

"It is better to be frightened than hurt," observed the stranger. He smiled at Joan and his face transformed by that smile. It became kindly, and eddily pleasing.

Peter turned towards him. Perhaps the man had meant nothing by staring at Joan, after all.

"My name is Alison," Peter said. "Peter Alison. This is my wife."

The stranger bowed.

"I am Doctor Verdegast." And then, after a pause "I believe you remarked that you were going to Vitzegnd?"

"Yes, and from there to Goomboes by bus."

"Goomboes is very beautiful," the other murmured. "I am going very near there myself. I go to visit—" He hesitated, and his lips seemed to tighten. "I go to visit—an old friend."

He sat down again and so did Peter Alison. In a little while he saw Verdegast studying Joan again and once more he felt resentful of the man's interest in her.

Verdegast suddenly caught Alison's glance and noted the glint in his eyes. "I beg your pardon, my friend," he said slowly, "but 18 years ago I went

MASTER of MYSTERY



KARLOFF appears in his ceremonial robes before his followers. Will LUGOSI follow him to doom?



Heroine horrified by aftermath of fight in the dungeon.

to war—the Great War—leaving behind me my wife. Your own wife—she reminds me very much of her.”

The bitterness and the sadness in his voice made Alison ashamed of having glared at him so threateningly. There was another spell of silence and then the mysterious stranger went on speaking.

“Have you ever heard of Kurgaal? It was a Russian military prison in Siberia. Even after the war had finished the men in it were not released for many years—that is, those of them who survived the horrors of its dark dungeons. They were forgotten amid the throes of the Russian revolution and the resulting unrest. No order for their release came through for a long time—a long time.”

He paused . . . and on resuming, it was as if he had forgotten the presence of his listeners.

“Many men went to Kurgaal,” he breathed, “and few have returned. But I—have returned. After 15 years I—have returned!”

He gazed into space, and to the Alisons the glister in his eyes seemed all at once to become dangerous, vengeful, tainted with a streak of madness. The young couple looked at each other uneasily.

Meanwhile, the train thundered on through the wild darkness of the storm-lashed, wind-swept night.

Chapter 2 “THE GREATEST GRAVEYARD IN THE WORLD”

It was raining as hard as ever when the train arrived at Vuzhegrad and the Alisons were glad to gain the shelter of a bus bound for Goomboos.

The vehicle was a single-decker and, apart from the driver, the young couple were its only occupants at first. But just as the man at the wheel was starting up the engine, Dr. Verdegast appeared.

“Will you drop me off at Ft. Marmaros?” he asked the driver.

The man at the wheel nodded and Verdegast took a seat in the bus. He was followed by a gigantic Hungarian, whom he addressed as Thamal (*Harry Cording*); and who turned out to be his manservant, who had travelled on the train with his master's luggage.

The bus jugged onward and it was obvious from its motion that the road was pretty rough. The passengers were bumped about with some violence and Thamal sat with one great hand planted on his master's luggage to prevent the cases from being scattered all over the floor. He uttered an occasional grunt of displeasure and it was the only sort of sound the Alisons ever heard him make, though they never actually discovered whether or not he was a mute.

The bus driver began to talk. “All

of this country was one of the greatest battlefields of the war. Tens of thousands of men died here.”

Dr. Verdegast pursed his lips but made no comment.

“You see the ravine on the left-hand side of the road?” the driver continued.

The Alisons peered through the windows of the vehicle and were able to make out a gully that flanked the highway.

“That ravine was piled 12 deep with dead and wounded men,” the driver observed. “A stream runs through the middle of it and they say it was red—a river of blood. In a little while we shall be skirting the foot of a hill. It was the site of Ft. Marmaros. Yes, where you wish to alight, sir.” This to Verdegast. “The house of Engineer Peeling now stands there. He built his home on the very foundations of the fort.”

The driver sighed, and: “Marmaros,” he added, “The greatest graveyard in the world . . .”

The words were scarcely spoken when disaster overtook the Goomboos bus. The driver had diverted his attention from the road and it was not until too late that he saw a section of it had collapsed— doubtless owing to the heavy rains. In short, a landslide had occurred since his last trip along this wartime route and several thousand tons of earth had slumped into the



BORIS watches BELA display best manners with David Manners.

mine.

The driver tried to jam on his brakes but he was on the landslide before he could bring the vehicle to a standstill. A horrified cry escaped him as the bus lurched down the steep bank of the gully. It overturned, slid to the foot of the slope. To the sound of the storm was added a series of heavy crashes, accompanied by the grinding of metal, the splintering of glass and wood—and human voices shrieking in panic, pain and terror . . .

Chapter 3 HOUSE OF DOOM

The bus came to rest near the edge of the brook that ran through the ravine. It flashed up on its side, two of its wheels turning slowly, the rain beating down on the wreckage. Flames ascended and evaporated into the wet darkness. Fortunately the gasoline did not catch fire or no one would have emerged from the vehicle alive.

Presently a figure clambered into view. It was the figure of the giant Thamal and he was followed by Verdegast. Then Peter Alison appeared, the limp form of Joan clutched in his arms.

Fuming with agitation as well as caution, the young American struggled out of the bus, laid his wife on the smoking ground and knelt beside her. Verdegast climbed back into the

vehicle to see how the driver had fared and discovered him lying with a broken neck dead. He rejoined Alison and Thamal, who were both bending over Joan and trying to revive her. "The driver has been killed."

"Poor devil!" Peter grunted. Verdegast, you're a doctor. Tell me—is my wife badly hurt? I can't rouse her!"

Peter's voice trembled with emotion but after a brief examination Verdegast was able to put him more at his ease.

"She's alive and, so far as I can tell at present, her injuries don't seem to be severe. But we must get her out of here."

"Who is this Engineer Poelzig, or whatever he's called?" Peter asked. "The person the driver mentioned—the man who built his house on the site of Ft. Marmaros. Is he the friend you were going to visit? In any case, we could go to him."

Verdegast nodded, and shortly afterwards they were making their way from the gully, Thamal carrying Joan in his mighty arms. Peter and the doctor laden with the baggage. In this fashion they at last reached the house of Poelzig, approaching it through thickets of scrubbery planted since the war.

The house was of a peculiar design, large and ultra-modern, elaborately angular, and the lights that shone from its windows were of a cold, hard quality. To Peter Alison, even in his

detected frame of mind, there was something chilling and inhospitable about the very look of the place, something unaccountably forbidding.

Arriving at the front door, Dr. Verdegast rang a bell, and in a minute or two the summons was answered by a manservant in a dressing gown, a sallow individual with thin features and a mop of thick black hair.

"Is Herr Poelzig in?" Verdegast inquired.

"Herr Poelzig has retired," was the answer. "I am Andreas Sandomir, the Majordomo (*Egon Brecher*) of his household. Is there anything I can do for you?"

"Awaken Herr Poelzig and tell him Dr. Verdegast is here. Well, you had better take us first to a room where I can dress this lady's injuries."

Sandomir shot a glance at the crumpled figure of Joan, who was still unconscious in the arms of Thamal.

"We have had a bad accident," Dr. Verdegast continued. "A man was killed. After you have aroused your master, perhaps you will be good enough to telephone the authorities at Vitzegrad and let them know what has happened. Tell them that the station bus to Goembos jumped the road near here and the driver met his death."

The Majordomo drew back hesitantly and permitted the travelers to enter. Then he conducted them through the



strange house.

They climbed a staircase and were shown to a room off a spacious corridor. There was a square, low bed amidst the furniture in this room and Joan was placed on it, after which Verdegast turned to Sandimir again.

"Take my manservant with you," he said. "Find quarters for him. We shall be compelled to stay here overnight and I am quite sure Herr Poelzig will not object."

The last words were spoken in an almost menacing tone but Peter Allison did not notice it for he was bent anxiously over his beautiful young wife and at the moment had thoughts only for her.

Verdegast joined him as Sandimir and Thamal made their way from the room and presently the doctor was examining Joan's bruises more fully. Then he poked up a small first-aid kit that had formed part of his luggage and began treating the girl's injuries, which proved to be slight. He even used

turned and spoke to Allison reassuringly.

"There is no need to worry," he said. "She has been knocked unconscious and has suffered one or two cuts and bruises but I am certain that after a good night's rest she will be quite alright—and, by giving her an injection, I have made sure she will sleep well."

Chapter 4 THE SATANIST

As Verdegast finished talking the door opened slowly and, glancing round, Verdegast and Peter Allison saw a tall man cross the threshold, a man who gave an impression of slyness, his eyes strangely compelling as if all the strength of his character were focused there in a subtle contradiction of his otherwise shifty manner.

Peter Allison had originally sensed a certain uneasiness about Verdegast when he first met the doctor on the train. He experienced that same feeling

DECISIONS! DECISIONS! should she

on setting eyes on this man—but it was much more acute. At the same time he realized that, although Verdegast had claimed to be visiting an old friend, there was no friendliness in the glance which now passed between these two men—only a chilling, latent hostility.

"It has been a long time," Hjalmar Poelzig, said Verdegast with a queer intake of his breath. "The years have been kind to you. You have not changed a great deal."

HJALMAR POELZIG; BORIS KARLOFF:

Poelzig made no response. His eyes shifted to the prone figure of Joan and seemed to dwell on her lovely face as he lay there unconscious.

"An accident on the road below," Verdegast explained briefly. "We are all fortunate to be alive. Mr. and Mrs. Allison were going to Gossmees I took the liberty of bringing them here, as



listen to BORIS or to—BELA?

Mrs. Alison was slightly injured."

"Of course," said Poolzig and, though the phrase was meant to express hospitality, there was no such sentiment in the tone of his voice.

"I have given Mrs. Alison an injection," Verdegast continued. "She should be perfectly alright in the morning."

He moved towards Poolzig and, passing him, went out into the corridor. After another glance at Joen, Poolzig earned and indicated a sitting-room across the way.

Poolzig and Verdegast entered the room. Poolzig seemed to understand that the doctor had something to say to him which was best said in private. Peter Alison had remained with Joen and, once in the sitting-room, the two Hungarians were alone.

Chapter 5

"YOU ARE MADI!"

"Fifteen years ago you sold Mar-maro to the Russians," Verdegast said

thickly. "You scuttled away in the night and left the rest of us to die. Poolzig, you have a talent for effrontery as well as architecture. You chose this place to build your home—a masterpiece of modern construction built upon the scene of past destruction. The betrayer of ten thousand men returns to the spot where he committed his crime!"

He laughed bitterly and then, with a change of countenance, drew nearer to his host. The latter's face was expressionless.

"Those of the garrison who died were fortunate," Verdegast ground out. "I was taken to Kurgal—Kurgal, where the soul is killed... slowly. Fifteen years I've rotted, and now we're face to face again. Where is my wife? And where is my daughter?"

"What do you mean?"

"Don't try to bluff, Poolzig. I know what happened—I know now that you always wanted my wife. After Mar-maro, you told her that I had been

killed. You induced her to go to America with you. I found out that much when I eventually came home from Kurgal and I traced you to the States—then to South America—then to Spain—and at last to here. Where is she, Poolzig?"

"Vase Verdegast, you are mad!"

"Mad, eh? I ought to be! But I am sane enough to know something of the truth. What have you done with my wife?"

The doctor's voice had risen, and he was advancing with upraised hands as if to wrest an answer from Poolzig by sheer force. But before he could lay hold of the man, he saw Peter Alison emerge from the room in which Joen was sleeping.

Verdegast controlled himself and stepped back. Observing the two men across the corridor, the young American walked towards them hesitantly.

"I—I hope I'm not intruding," he said as he joined them in the sitting-room.

(Conclusion Next Issue.)

END

Shrunken Head FROM MCINTOSH TO MONSTER!



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PLANET OF THE APES

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He stands at a 8 1/2" tall (with removable details). Eyes in, mouth shut. Now on APES! #2417/\$4.35



MYSTERY PHOTO

NUMBER 97

FACE OF CLAY??

IS HE "The Man Who Turned to Stone"?
Lewis STONE? ROCK Handsome? Cor-
rectly re-arrange the letters in this
title—YES I LOVE MY RAT—and you'll
find out where the film was at.



ANSWER MYSTERY PHOTO No. 96

She was a Face of Fright in THE NIGHT OF
THE LIVING DEAD.

Among the early hundreds who identified
Mystery Photo #95 as a 3 Stages comedy
(either WE WANT OUR MUMMY or, a few
said, MUMMIES' DUMMIES) were ED EATON,
JIM O'NEILL, JOE DeGIORGIO, DAVID LADY,
BOB THORPE, JAMES KING, KIRK CRANE,
J.A. LODOR, SIMON GLICKMAN, ERIC S.
POLING, JOHN HARDER, RICHARD PAREJA,
DAVID BENGEL, MARTIN SMITH, CHARLES
MASTRANDREA, RUSTY WOLFE, BOB VEN-
KER, JIM SHEELY, TOM LEUCUTA & JAMES
BLASCOVICH.

YOUNG MONSTERS ARISE!

FABULOUS MONSTERS CONTEST

for our 10 to 15 year-old readers

PRIZES?
30 fabulous back issues—many out-of-print collectors' items—of FM, starting with #7! PLUS—81 issues in all of future FMs, yet to be edited!

All to be divided among the 15 most sincere, inspiring letter writers, telling truthfully what **FAMOUS MONSTERS** means to them, what it has done for them, what life was before they became FM fans or what life would have been without the magazine.

Richard Milakovic Jr., a Public Accountant in Mechanicsburg, Pennsylvania, read the letter by Ron Leeds in FM #130 fanatically criticizing our magazine, its editor

& publisher, emphatically stating that he (Mr. Leeds) would like to see FM banned throught the land, he having taken the private step of burning his young son's entire collection.

Mr. Milakovic Jr. is a father who feels differently. He has a son (pictured in this article) whom he would be pleased & proud to have grow up a fan of FM like his father before him. In his letter which follows he tells why. And goes beyond that to offer the basis for a **CONTEST**, which we at FM have worked out in detail.

First read Mr. Milakovic's letter, then the details of the contest.

Being an avid fan of **FAMOUS MONSTERS** since its first issue in 1958, I would like to share my experiences with you, your readers and Mr. Leeds.

I can still remember when I first got my hands on FM, at the age of 11, and the excitement of looking thru that first issue with all of the pictures of my favorite monsters & monster movies. To me at that age in my life it was the best thing that could have happened to me. The only disappointment to me then was my parents who, like Mr. Leeds, were quite upset at my reading that "so-called junk." I used to peddle my bicycle 10 miles to the nearest store that sold **FAMOUS MONSTERS** and then sneak the issue back into my house because my father said I was wasting my time reading that trash.

I grew up with FM. All thru junior high school, high school, military service, my tour of duty in Southeast Asia, college & now in my own accounting business I still enjoy each & every issue of FM. Even today I always have the current issue on the coffee table in my office so that

**KILEY SHELTON
MILAKOVIC**

Whose FM Fan
Created This
Contest in
His Honor



my clients can read it while waiting to see me. And a majority of my clients always make favorable comments. Some of them have even told me later they now have their children interested in reading **FAMOUS MONSTERS**.

The biggest thrill of my life had to be during the summer of 1963 when I met FJA & Wendayne Wahrman Ackerman on their cross country tour. Having FJA & his wife in my livingroom and seeing the Dracula Ring Bela Lugosi wore in the classic film **DRACULA**, plus the stills of **METROPOLIS** and other great science fiction & horror films was truly a great & unforgettable experience which seems like only yesterday.

Now that I am in business for my-

self, married & the father of a 23-month-old son, who I intend to encourage growing up as I did with **FAMOUS MONSTERS**, I want to thank you Forry for making FM possible over the years for a man who is now 30 years old and has many fond memories that he can look back on and many memories to come now that I have a son who I am sure will enjoy as I did **FAMOUS MONSTERS OF FILMLAND**.

I know **FAMOUS MONSTERS** is the greatest magazine of its kind that any child can read and parents like Mr. Leeds shouldn't criticize their children if they wish to enjoy FM as I have.

I am one of the fortunate few who has the complete collection of **FAMOUS MONSTERS** and believe me I've had numerous opportunities to sell my back issues at an extremely high profit but I feel my son will enjoy as I have looking thru those golden pages of every issue of FM. Just keep putting **FAMOUS MONSTERS** out for another 19 years so my son can grow up with your wonderful magazine as I have.

rules of the contest:

Boy, Girl or Monster, you're welcome to enter as long as you have had your 10th birthday (and hence time enough to have been influenced by FM for at least a couple of years) and haven't yet reached your 16th birthday (by which time you'd probably be pretty much of a young adult and would have an unfair advantage over the younger readers).

You must submit a legible letter (preferably typed but printed or hand written, as long as it can be read without difficulty) of not more than 1000 words, on the merits of FM. Has it inspired you to read other magazines and/or books? Increased your vocabulary? Determined you not to smoke or drink or dope? Made you a better student? Made you a more tolerant person? Given you a direction in life such as writer, actor, director, model-maker, animator, set designer, musician, movie producer or—? YOU tell US—particularly with examples and, hopefully, with examples of positive virtues that we weren't even aware of.

Each letter must be accompanied by a good clear photo of the writer, like that of KILEY SHELDON MILAKOVIC, age 2, whose picture accompanying this Contest Announcement

was taken on his 2d birthday. Kiley is the "Honorary Sponsor" of this Contest and his doting dad (with good reason) says "I am very proud of Kiley and, as I said, I am sure when he is old enough to understand FM he will be tickled pink to see his picture in FM."

Each letter should state which 2 issues between #7 and the one before the current one the writer would like as a prize if he or she is one of the 15 winners.

Mr. Milakovic Jr. will make the initial selection of the 15 letters which in his opinion best fulfill the spirit of the Contest; he will forward them to the Editor, and Forry will select the Top 3 Winners. In addition to their choice of 2 back numbers from Mr. Milakovic's collection of duplicates, the Publisher will award a Free Year's Subscription to FM to Winner #3, a 3-year Free Sub to #2 and a 5-YEAR SUB to #1!

The First 3 Winning Letters will most certainly be published and possibly several runnersup as well.

Address all letters to RICHARD MILAKOVIC JR. (FM), East Trindle Office Park, 5021 East Trindle Rd., Mechanicsburg, Penna. 17055.

Contest closes day next FM goes on sale.

will fm fans like these be winners in the "young monsters contest?"



ORIN TEMPKIN



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JEFF BUTTLE



JAIME SCIARAPPA



RENEE KING



BRIAN AKERS

THE



The Electronic Alien from the Constellation of Andromeda: Friend or Foe? Find out in "The Galaxy Being."

OUTER LIMITS

conclusion of our hit trip
spaced-out tele-tales

BRAINS. BLOBS. BIZARRE BEINGS. We met them in last issue's introduction to one of television's one time most popular sci-fi series.

We remind you now of others, some of the most bizarre creatures ever captured on film.

Consider —

"it crawled out of the woodwork!"

A terrible electrical storm rages over the Norco Energy Research Commission laboratory. Rain pelts the building and the shattering, awesome sounds of thunder engulf the entire building.

The cleaning lady is busily vacuuming one of the labs. She seems to be having some difficulty reaching some stubborn

refuse. She switches off the cleaner, replaces the attachment with one designed to get into tight places, switches the cleaner on, then goes after the truant bit of trash. It is a small object resembling a ball of black dust or lint. She jabs the cleaner attachment right at it and it is sucked into the tube. A moment later we hear, from within the tank, a horrendous, booming SCREAM!

"The tank begins to tremble & shudder, as if a monstrous force were building up inside it. Then there is a minor short-circuit explosion within the cleaner's motor and the lid of the tank blows off with violent force. The ENERGY MONSTER begins to emerge—a black, smoking shapeless blob of power, flashing & throbbing & deeply SCREAMING! It begins to assume the shape of something near-human...

A being of pure energy is created which



Killer "Chameleon" with a rifle that's no trifle.

takes over the laboratory, enslaves the scientists & technicians and eventually threatens the nearby town!

The special effects were marvelous. The expertise ranged from "black, smoking, shapeless blobs" to misshapen humanoid-like the Venusians of "A Feasibility Study" or the barbarian ape-things of "Fun & Games" or one of the strangest tales ever told—

"the man who was never born"

Earth in the year 2148 is a dead planet. No cities, no people—only desolation.

A young astronaut spins thru a dimension warp and finds himself in the future. Only a lone survivor, a misshapen thing which no longer looks like a man, is there to greet him . . . for this is The Last Man, the caretaker of humanity's memories and the physical example of its mistakes. When asked by the astronaut how this all came to be the Survivor replies:

"When the concern of man is only in preparation for defense against himself, he is not prepared for the unforeseen. An extraterrestrial microbe was discovered & corrupted by a renowned biologist for his own ambitious reasons. There

were side effects which produced genetic changes and inhibited our ability to reproduce. The only positive cure was in preventive medicine. But man was too busy going to the moon, too busy clubbing his brothers over the head with his new-found toy—the atom—to anticipate & resist the parasite that was to suck out his right to immortality!"

Martin (SPACE: 1999) Landau played Andro, the last survivor of Earth, who goes back into time with the young astronaut to try to change man's dreadful destiny—and does!

But, irony of ironies, he creates a future in which—he never existed! If he had failed, his world would have come. But he changed the future . . . and he was never born!

brains, bees & time-keys

Creature after creature appeared before us from THE OUTER LIMITS, each more terrifying than the last—

In "Production & Decay of Strange Particles," for example, an atomic reactor runs amok as a thing or things from the weird world of sub-atomic particles—fragments of atoms, smaller than the imagination can picture—take on a life of their own and nearly create an atomic holocaust!

"The Guests" are human beings who are held captive in an old house where time stands still and a terrible brain creature delves into the minds of trapped human beings, seeking an answer to a mathematical equation which will reveal the ultimate destiny of humankind. When they leave the house, the people begin to age as Time catches up to them (similar to the aging process in James Hilton's LOST HORIZON).

Accidentally sucked from a "world" which hovers just above the ceiling of our universe, a world which is a strange amplification of light, an eerie creature offers "The Bellera Shield" to a young scientist. Based on a short story by sci-fi ace Arthur Leo Zagat, it offers an ending which ranks as one of the most chilling ever conceived . . . a modern form of burial alive! The shield is a force field which is impenetrable and would make the nation which possessed it the strongest on Earth. The scientist's selfish wife tries to destroy the alien and steals the shield for her husband. When she demonstrates the shield on herself, she cannot remove it! She finds herself imprisoned in an invisible glass wall . . . because the shield was activated by the living body of the alien!

After gaining human form, a queen bee tries to mate with a scientist to produce a strain of super-bees in "ZZZZZZ."

"The Human Factor" might have been better called The Chill Factor. At a secluded Army base in Northern Greenland, a psychiatrist (Gary



Horrors of the Outer Limits. FM Fan poses in suit he'd just bought at Projects Unlimited auction several years ago. Monsters posed behind him were not auctioned; they were Ferry Ackerman & Jim (with the dark glasses) Warren, and nobody would make an opening bid on them of 1¢, which is rather strange, considering how many readers are always anxious to put in their 2¢ worth with the Editor or Publisher . . .

Merrill), in an attempt to understand what is disturbing a young major (Harry Guardino), utilizes a machine which enables him to link minds with his patient. He knows that the problem stems from an expedition in which one man fell into a crevasse and was not rescued—whereupon this apparition appears to haunt the expedition's commander, the major. A short circuit causes an accident and a brain transfer occurs. Both men find their minds switched into each other's bodies!

the sixth finger of the glass hand

Some stories did not deal with *physical* monsters.

Qarlo, a soldier from 1800 years in the future, outwardly appeared to be a brawny middle-aged man, (Michael Ansara played Qarlo in "Soldier," adapted from an S.F. story.) Inside, however, Qarlo was quite different. He had been raised by an all-powerful state which bred such as Qarlo in hatcheries! As a professional warrior, Qarlo had only one mission in life—to destroy his enemies!

"O.B.I.T." was a top-secret spy machine which was able to watch over every worker in a top se-

curity center . . . and anyone else in the world! It was actually an alien plot which had spread all over the world . . . Big Brother, OUTER LIMIT style!

Donald Pleasance portrayed a professor who, after undergoing surgery, was able to harness the electrical power of his brain and with a look could electrocute his enemies.

Robert Culp starred in several OUTER LIMITS episodes. In "Corpus Earthling" he tried to save the Earth from extraterrestrial rock-creatures. In "Architects of Fear" he portrayed a scientist who believed so strongly that we needed a dramatic foe to unite all the world powers toward a common cause that would ultimately result in world peace, that he became, thru plastic surgery & advanced scientific techniques, an alien! And in "Demon With a Glass Hand," in the historic futuristic Bradbury Building built by Ferry Ackerman's grandfather, George Wyman, Culp was an amnesia victim hunted by ruthless killers. Only his glass hand held the secret to his memory. Eventually it taught him that it was a computer and that he was the last hope for humanity. Earth was invaded and all the human beings of the entire world were projected into another dimension. Only Culp could bring them back—if



Beware the "Keeper of the Purple Twilight!"



Jim Danforth animated sand-shark from "Invisible Enemy" rears its head.

he was not killed by the invaders!

In "The Sixth Finger" star David (*Invisible Man*) McCallum played a Welsh coal miner who became the guinea pig in a geneticist's experiment to speed up human evolution to the year 1,001,983 A.D. His intelligence was boosted incredibly...and changes occurred in his body. His forehead swelled to the size of a watermelon and a sixth finger grew on each hand. Soon he outgrew the ant-like humans surrounding him.

sea-son's greetings

From the depths of the ocean in "Tourist Attraction" a sea monster was discovered with a high degree of intelligence & the ability to communicate with others of its kind. The plastic & rubber outfit used for filming this episode could accommodate a man who, equipped with under water breathing apparatus, propelled the "fish" thru the water. The diver, during filming, was to signal by clapping his hands when he wanted to come up for air. Unfortunately, he clapped after a rather funny scene and the crew thought he was clowning, applauding himself. They got him out of the water just in time.

Many of us have explored under the sea and a like amount of people have wanted to travel to the stars. How about you? Want to escape your everyday troubles and take a--

"Joy Ride?"

trip (out) to the stars

A group of people enjoying themselves in the Jollyland amusement park are given complimentary tickets to the Space Ride by a man dressed like an alien from another world.

The ride is more than they bargained for.

The explosion of takeoff & the violent effect of G-force is so realistic that they lose consciousness. When they awaken... they are in outer space.

For real!

"This was converted into a real space vehicle during the hours Jollyland slept... Welcome to the universe!" states the alien, who is called an Empyrian.

When a hysterical young girl lunges at the Empyrian and attempts to claw off his supposed mask they realize the truth of her words: "It's not... a... mask!"

He explains that their destination is the asteroid Tythra in his solar system. Tythra is in many respects very similar to Earth and will provide a comfortable world on which the humans can live. Since they will colonize it.

Why?

secret of the cosmic kidnappers

The Empyrians cannot survive Tythra's atmosphere. The effect of an Earth-type atmosphere



From this closeup you can understand why the episode was called "Architects of Fear."

on them is roughly equivalent to what one would suffer from a heavy exposure to radiation. At most, the pair of Emphyrians who have abducted them could hope to live another 6 months.

When the humans try to reason with them, they learn a terrible truth: the asteroid Tythra is destined to crash into Emphyria and cause a galactic disaster!

"Like the game of billiards," the alien explains, "Tythra will hit Emphyria, knocking it out of our solar system. It, in turn, will collide with a planet in another system—your Earth. This will happen within 82 years of our time, 304 years of your own. None of you will live to see it happen but there is no mistake . . . But it is possible to board Tythra and control its course."

The Emphyrians designed the machinery—an electromagnetic counter-force generator—to shift Tythra into a safe orbit and maintain it there. The people in that spacecraft were abducted to set it up and operate it.

Only one person in the group is a scientist, the rest are a common cross-section of humanity. What right do the Emphyrians have to ask them to waste the rest of their lives out in nowhere?

Unlike the humans who sacrificed themselves in "A Feasibility Study," this group is reluctant to sacrifice themselves to an experiment



Special effects wizard, Wah Chang, shows his original conception of the Emphyrian from "Jay Ride."



Like Robert Culp, you'd be afraid too if you were involved with the "Architects of Fear."

which would not prove itself for over 300 years.

They must come to grips with their values. "You were picked with care," continues the alien, "not at random. The result of looking into your minds and seeing that you had the least to lose by leaving Earth. And the most to gain by being given a second chance on another planet."

Some chose to go while others elect to return to Earth. Thus humankind's most valuable freedom, the freedom of choice is exercised. The alien will find others who will willingly go. For have not some of you stared up at the stars, wondering if the stars above might provide a better life? And would not some of you give the rest of your days to protect 2 inhabited planets?

out of control

Perhaps the Control Voice said it best at the beginning of the program:

"All men are on an island, marooned on a mote of dust in the infinite. Five hundred thousand centuries of isolation on the third planet of a minor star . . . end at a crossroad, where humanity stands today, poised between the universe & the graveyard, the exploration of space and nuclear annihilation. But only to history are we human-

ity. To ourselves we are individuals, making small needful decisions in the teeth of great unalterable events . . . and seeking escape in fantasy . . . in the safe thrills & sham challenges found in an amusement park. For where else can a man still sail uncharted seas? Or explore a wilderness? Fulfill the role of hunter & provider? Or journey to the stars?

the being from beyond

The very first OUTER LIMITS episode starred Cliff Robertson in "The Galaxy Being" and it set the tone for all the adventures which were to follow. The story involved a strange alien—a collection of electronic impulses—who materializes on the scanning screen of a radio station owner (Cliff Robertson) who has been experimenting with microwaves to bring in weird signals from the constellation Andromeda. When Robertson leaves, temporarily, to attend a party in his honor, a substitute announcer boosts the transmitter power, causing the cosmic creature to crash thru the screen, creating havoc & death (unwittingly with its radiation powers) in its search for Robertson. The creature disappears voluntarily at the finish but only after an awesome demonstra-

YOU ARE OFF LIMITS!



Fear Today & Gloom Tomorrow—that's what happens if you meet up with the "Architects of Fear."

tion of its powers & a warning that there are forces in the universe beyond anything the brain of man can conceive.

.....

So we have come full circle.

When we entered *THE OUTER LIMITS* we more often than not had no greater monstrosity than ourselves to fear. We are our greatest enemy. The aliens were most often peaceful, intelligent creatures who were shocked by our barbarism. For each "Feasibility Study" there was a "Joy Ride." For each thing which crawled "Out of the Woodwork" there was a "Galaxy Being." For each "Corpus Earthling" there was a "Moonstone."

If we learned nothing else from *THE OUTER LIMITS* we did learn that the planet Earth is a speck of dust remote & alone in the void. There are powers in the universe—inscrutable & profound. Fear cannot save us. Rage cannot help us. We must see the stranger in a new light—the light of Understanding. And to achieve this, we must begin to understand ourselves & each other.

END

If you meet up with this Empyrion you might be blue or you might be overjoyed, depending on how you'd feel about a one-way "Joy Ride" to another planet for the rest of your life.



DEATH OF A PHANTOM



Jock Cassidy. The Phantom of the Bockfist (TV). Dead at 49, burned beyond recognition. A big man, a successful actor, in the prime of his life—his life apparently snuffed out by a little tube of white paper wrapped around some dried leaves. One of the oldest, saddest stories in the world: according to the newspaper reports, he seems to have fallen asleep while smoking...smoking his last CIGARETTE.

THE MYSTERIOUS LEONARD FRANK CHANÉY

who was he? You'll Find Out!

the missing link

Remember him in **BLACK SHADOWS**? No? In **THE BEAST OF BERLIN**? Well, maybe that was a little before your time—it wasn't a film about Hitler and World War 2 but World War 1 and the hated Kaiser.

Remember him in the picture adapted from H. Rider Haggard's novel "Mr. Meeson's Will"?

Gosh, you don't remember anything, do you? Joan Crawford remembers him—she was talking about a role she played with him while lunching with Robert Bloch during the filming of **STRAIT-JACKET**.

Edward van Sloan recalled that he, in his role of Dr. Van Helsing in **DRACULA**, was directed by the same man who directed many of Leonard Frank Chaney's pictures.

Loretta Young will never forget that when she was very young she played opposite him when he was in the greasepaint of a clown.

In fact, his first name & last initial are contained in the very word "clown," with a "w" left over for "weird" or "wonderful" or "wizard"—or all 3.

If you hadn't guessed before, by now you've been given enough clues to figure it out: the word "clown" (at midnight!) contains the letters l-o-n and C-for-Chaney, with a "w" left over for Wu or what-have-you.

Leonard Frank Chaney was, in fact, Lon Chaney Sr.!





Had Leonard Frank lived till *THE ISLAND OF LOST SOULS* was made, might he have made himself up as this manimal... in addition to playing Dr. Mareau? Alas, we'll never know.



"He could have been greater than Fred Astaire,"
Chaney Sr. hamming it up.



FM's Editor as he shook hands with the flesh-&-blood kin of the King of the Silent Monster's, Lon's brother Geo.

chaney speaks

I learned this amazing fact from a man who was certainly in a position to know, a man I drove 1000 miles to meet. He is George Chaney, sole surviving brother of the Immortal Lon.

The last few miles of the trip were like a nightmare out of Lon's own film *THE MONSTER*: a mist-shrouded drive over a narrow twisting road in a deserted countryside.

With me were Wendayne Wahrman, who took the exclusive picture accompanying this article; and Mike Davidson, loyal FM fan who discovered Geo. Chaney and introduced him to me.

At last we came to the sign on the outskirts of the little town in which Lon Chaney's brother lives. It read: Pop. 202.

Geo. Chaney was outside the hotel & restaurant, he & his wife operate, when we pulled up in front of our appointed meeting place. "There he is!" Mike pointed out to me, and my first thought on glimpsing him was, "There is the brother of the 'Phantom of the Opera!'"

We were welcomed in out of the cold & fog and I shook hands with the man who once watched "The Man of A Thousand Faces" create his makeup as Erik, Quasimodo and other classic horror characters.

"Many of his makeup secrets are still unknown," said Geo. Chaney.

direct quotes

Heretofore we have had to rely on hits & pieces of information about Lon Chaney culled from sources from decades ago. Here is information from a living authority.

The family name is pronounced with a hard "ch," as in "chain" rather than "Shane."

He was a great reader of the literary classics and was constantly searching for new material for himself.

He appeared in many stageplays before going into motion pictures.

"He was a great dancer—he could have been greater than Fred Astaire."—George Chaney.

*When he died, he had just been offered a new 5-year contract by MGM which would have paid him \$10,000 a week (then a princely sum) for 52 weeks, altho he would have had to work only 36. (What masterpieces he might have made in those 5 years!—perhaps talking remakes of *LONDON AFTER MIDNIGHT* and *A BLIND BARGAIN*, perhaps unique versions of "The Cadaver of Gideon Wyck," "The Hands of Orlac," "The Old Dark House," "The Man in Half-Moon Street," "The Island of Dr. Moreau" ... Only The Mirage World can offer us a clue now.)*

Mica—small glittering scales of silicon—used in those days to give the appearance on the screen of snow, lodged in his throat, irritated it and sent him to the hospital. But he did not die of cancer of the throat!



"THUNDER was the film that killed my brother,"—George Chaney. Lon in his last motion picture.

deadly THUNDER

"THUNDER—that was the picture that killed my brother," Geo. Chaney told Wendyne Wahrman, Mike Davidson and me. "He got up from his hospital bed too soon. He was like that: stubborn as a bulldog."

The Empire Theatre News, souvenir program of the Empire Theatre of London, England, in its edition of 1 Aug. 1930, told the world THUNDER was coming to its screen in these words:

"Lon Chaney, master of bizarre roles, has one in this picture that is a vivid contrast. As 'Grumpy' Anderson, grizzled old veteran of the thundering road, he is the very embodiment, the life & breath of the splendid traditions of the lines, and he plays a character that is unique among his many memorable roles."

"The mighty surge & thunder of a great railway is... in this Lon Chaney latest starring vehicle, THUNDER. Intensely poignant & human, Chaney's role... is vastly different but equally as brilliant from any of his previous characterizations."

I repeated what I had heard: "He died of cancer of the throat, didn't he?" but George corrected me: "No, it was the lumbar region."

Then we went into the diningroom of the hotel, where the memory of Lon Chaney Sr. is kept alive by a huge enlargement of him as he appeared in real life, surrounded by fotos of him as he appeared in reel life: makeups from MR.



Lon Chaney as the artificially created Missing Link in the silent thriller known both as THE OCTAVE OF CLAUDIUS and A BLIND BARGAIN.



"Except in *OF MICE & MEN*, Lon Chaney Jr. was never given a chance to demonstrate his true talent."

WU, *LONDON AFTER MIDNIGHT*, *THE PENALTY*... and I thought of the penalty this great man had had to pay, the pain & suffering he endured for his art, and across the span of 2 generations I mentally paid him homage for the life-long pleasure he had given me.

the real chaney story

The real story of Lon Chaney Sr., say his brother & his brother's wife, is yet to be told. "The Cagney film version didn't do him or the family—who also lead an amazing life—justice. His older brother, for instance, was also a great makeup artist. And Lon Jr.—except in *OF MICE & MEN*—was never given the chance to demonstrate his true talent." *THE MAN OF 1000*

FACES should be made over, in the opinion of Mr. & Mrs. Geo. Chaney.

Geo. Chaney has a yard-high collection of invaluable magazines with material about his world-famous brother, many original still photographs, and, of course, most important of all—unique memories. He has been approached by 2 or 3 would-be writers, seeking to tell the Lon Chaney Story, but has not yet found the right collaborator or "ghost." He is still looking. May be not have to look too long! My last words to him were, as I thanked him for his time & courtesy and we all shook hands in departing:

"When the book appears, you can count on me to buy the first copy!"

I'm sure any filmmaker fan worth his wolfbane will be right there in line behind me.

END

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Peter Cushing greets two enthusiastic fans—Mark and Simon Wasserberger—at the 1975 FAMOUS MONSTERS Convention, as their proud mother Rhodie Mann (FM's Man-Aging Editor) looks on.



Beverly Garland gets carried away by THE NEANDERTHAL MAN. (This photo & many others of Beouteous Bev appear in her Club Fanzine.)



Michael York & Jenny Agutter invite you to join them in the 23d Century by joining the LOGAN'S RUN fraternity. (From Here to Eternity.)

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Michael Stotter
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ENGLAND

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& old for your
eyes to behold

ONCE MORE instead of making you wait till issue #144 or goodness knows (oops, hadness knows) how many issues till just the right article would show up to accompany one of the following fotos, we put them all together NOW in this one WOW feature that you tell us has become one of the most popular parts of FM since we decided to try it out...



It takes 2 to tango but apparently to MATANGO—the 1963 Japanese thriller also known as THE ATTACK OF THE MUSHROOM PEOPLE.



Jaws becomz sharkie opened his Big Mouth, they call him EVIL IN THE DEEP.



Meet Morrie Locke, patterned after a Wm. Tuttle Morlock from THE TIME MACHINE, re-created by an artist at the Elegance Academy of Professional Makeup in Los Anghoulos.



A tense moment from WICKED, WICKED, the 1973 production in Duo-Vislon Duo-Vislon.



A Stairway to the Stars. In this case the Star's VINCENT PRICE and he did it the hard way: the scare way!

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BRIDE OF FRANKENSTEIN



Ellie Lanchester and (year favorite member) Ben Barlet are the incredible starring actors in this very fast-paced, heart-breaking, enlightening and humorous, with the right touches at both whimsy and the darker movies. You'll enjoy this follow up to the original "Frankenstein" farce or "Regular 8's - Black and White" (also great) **A-1** **9/22/88** **28** **30**

THE MUMMY'S TOMB



We are not in Transylvania but rather in the mystical land of Egypt. Here it is where the knowledge of the pharaohs lies. Dead and buried but who knows how long? Ryl is the Mummy actually dead - as it has in fact - travelling through these hangings? Come a bit closer and see for yourself! Ryl is in Egypt and we are in Egypt. www.ryl.com

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DR. X



This dancing movie was one of the most stylish of all the major Warner films of the early 1930s. With its great musical style, its film production shadowy effects, sharp and sensual images, *Dick* ends up in the same *Er's* laboratory. You might never get out the tube to enter *Super* or regular *S* film. *Dick & Mandy*. *STYLISH* in

MONSTER THAT CHALLENGED THE WORLD



Would you believe a giant
method of vaguely lehrer
like apparatus? Having
been id the corner of the
box for billions of years
he truly surfaces for
a breather—and some food
Name other than ham
himself Then it's the U.S.
Navy in the rescue! Move
you are dead of the pad-
pans? A Bush & White Film
June 4, 1961, 2:30, 4:30, 7:30, 9:30

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You will be amazed at the
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ing Super or regular. Buy
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two hundred feet barrier
from the Lord's begin-
ning. Bending the human
eye with its ball fire.
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is in its shadowy path.
That is surely one angry
crushed. It is sure to win-
dly either Super or su-
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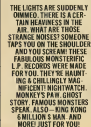
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Something else, as an example issue 131: why don't you have articles on newer pictures than on older ones? BRIDE OF THE MONSTER, BEDLAM & THE MAD GHOUL could have been replaced by articles on newer films. Twenty years from now you will do reviews on those movies and recent ones will be ignored, 'tuz you ignored recent ones today.

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Most comments & so-called jokes in your articles and under your pictures always seem to me at the least unfunny, at worst they are degrading, childish, brite, cheap, idiotic, insulting & sometimes disgustingly stupid (unpaid).

But you know what's good about your magazine? Can't think of anything either, huh? Couldn't resist it, anyhow the covers are fantastic & amazing.

When are you going to run some articles on those famous stars that died recently? About Fritz Lang—do any prints of METROPOLIS exist? I don't believe I have ever seen any in your magazine (but I don't have a very complete collection of zines) and why doesn't it ever appear on TV? Neither do THINGS TO COME, ISLAND OF LOST SOULS, serials & other movies classics that you guys are constantly talking about. By the way, Jack Cassidy recently died. I hope you run something on him 'tuz he played in several fantasy films. Also guest-starred in some fantastic series (but I can't be sure).

As for Mr. Leeds (not worth capitalizing). He sounds like a maniac. He should remember his son is not going to be a carbon copy of him and the

more he tries to make him a carbon copy the more the son is going to hate him or what Mr. Leeds likes. I do not have this problem. My mother does not care. My dad, my brother, my aunt & my grandmother all like old movies and in some degrees like old horror movies. My aunt and I collect your magazine and we all more or less are constant readers. So as you can tell, I come from a movie-watching family and nobody sees any harm in horror, science fiction or mystery films.

Your magazine is severely flawed but you seem to be doing alright anyhow.

MARK BAUMGART
Ortenville, Mich.

Sorry you find 50% of the Ark work hackwork. Glad at least you like the other 50% by Eric Ashton, Dennis Billows, Randy Palmer, Don Clut, Paul Linden, Taryn Arlington & some of our other contributors. Sorry you never can find a word of criticism about FM in our flap of a letter column, you must have read all the wrong issues, because yours must be about the hundred & something letter we've run in the last 19 years running down our magazine. At least you were different; at least you didn't declare "I dare you" or "I know you WON'T publish this letter since it tells the truth and doesn't praise you to the skies." We could fill an issue by reprinting our pen-mail—still one more Doubting Thomas always surfaces to challenge us. As for the unfunny, childish, cheap etc.

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SHORT & SWEET

FM #131 was unbelievable. The article "Creatures of the Watery Depths" was a stand-out.

It was fantastic.

BLAIR ECKLEN
Miami, Fla.

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